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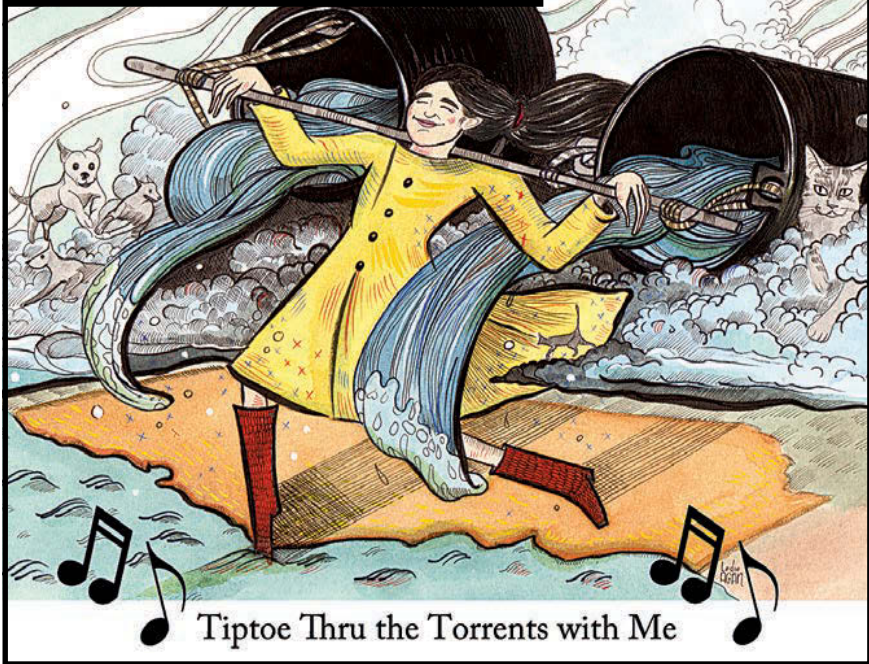
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ORANGE FEATHERS »



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O Lord...bless us, your chosen, who
you have created in your own image.

Oh crap! I completely forgot! I did
say that, didn't I? Hold on a sec....
now where did I put those original
schematics? Ahh...here they are.

There we go. Blow me down, I can't
believe I let that one go for so long.

Oh well...at least this ain't
the worst-cased scenario,
if ya stop an' consider it.

Swerving Toward Justice?

OC public defender tries to boot OCDA from yet another case, alleging prosecutorial misconduct anew

Wearing a sharp suit, perfectly coiffed hair and an indomitable expression befitting a feared senior deputy district attorney, Michael F. Murray walked through Orange County's Central Courthouse in mid-December, entered

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his unethical 2008 murder conviction in one of Southern California's most bizarre cases, *People v. Cole Wilkins*.

In July 2006, a stove Wilkins stole from a Riverside County residential construction site fell off the bed of his truck and landed on the 91 freeway in Anaheim. Frantic calls to the California Highway Patrol (CHP) emergency telephone line began at 4:59 a.m. Several vehicles struck the appliance during a five-minute period before a Crown Victoria driven by David Piquette collided with a cement truck. Piquette, a Los Angeles County sheriff's deputy, died instantly.

After consulting with District Attorney Tony Rackauckas, prosecutor Larry Yellin filed the maximum possible charges under the felony-murder theory that a death—even if accidental—caused by someone in the process of committing a serious crime is a homicide. Yellin gave the case to Murray, who told jurors in his opening statement, "It was murder." Wilkins attorney Joseph T. Vodnoy, however, argued the fatality was "a terrible accident" resulting from the deputy's unsafe speed and reckless lane change.

Jurors sided with prosecutors, Superior Court Judge Richard Toohey sentenced the Long Beach resident to a term of 26 years to life in prison, and Murray sent out a congratulatory email to law-enforcement partners.

But the California Supreme Court overturned the conviction in 2013, opining that Toohey failed to issue proper instructions. According to the high court, jurors should have considered an "escape clause" in the felony-murder rule that would have landed Wilkins, who was not speeding, in a "place of temporary safety," separating the burglary from the death because of the substantial time (more than an hour) and distance (more than 60 miles) between

events. A fair trial likely would have led to an acquittal, the justices asserted.

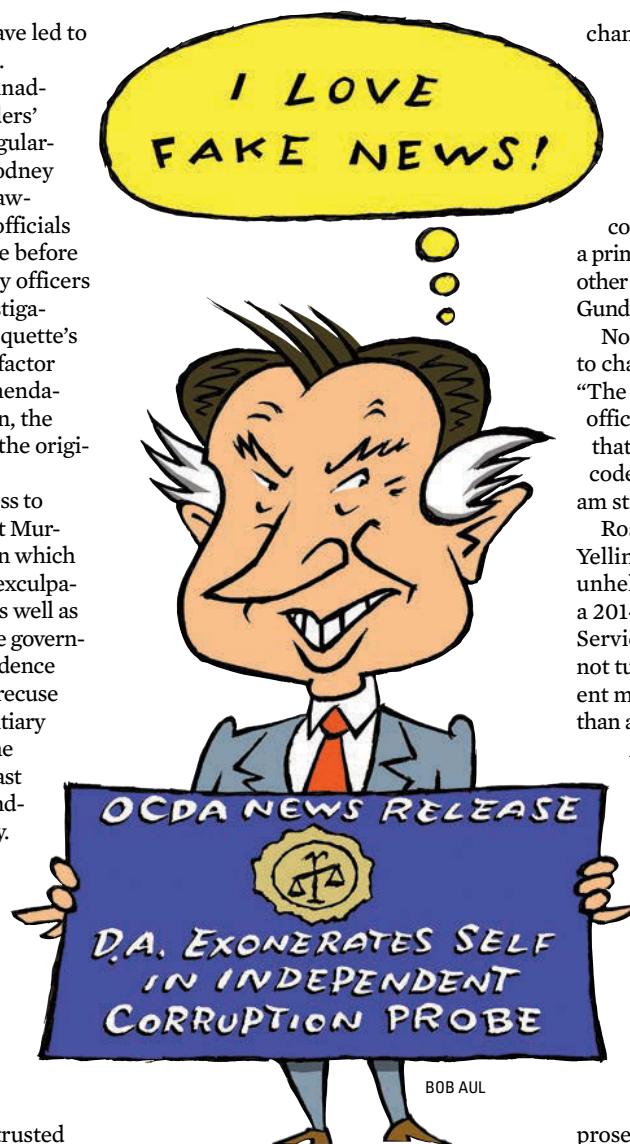
The supreme court's decision inadvertently led to the public defenders' office discovering additional irregularities with the case. It turns out Vodney hadn't known the depths of the law-enforcement shenanigans. CHP officials conferred with Rackauckas' office before trial and quietly altered reports by officers who'd conducted the initial investigation. After shifting blame from Piquette's actions as the "primary collision factor (PCF)" and flip-flopping recommendations against criminal prosecution, the agency's management destroyed the original documents.

Those revelations prompted Ross to complain to Judge Marc Kelly that Murray violated his *Brady* obligation, in which law enforcement must surrender exculpatory information for a defendant as well as impeachment evidence against the government's witnesses. Kelly agreed evidence had been withheld but refused to recuse Rackauckas' office, hold an evidentiary hearing or dismiss the charges. The California Court of Appeal ruled last year that Kelly erred by making findings without listening to testimony.

The matter is now with Thomas M. Goethals, the judge who has presided over the ongoing Orange County jailhouse-snitch scandal and who, in March 2015, historically recused the Orange County district attorney's office (OCDA) from *People v. Scott Dekraai*, a pending death-penalty case. His concern? Our local DAs can't be trusted to uphold basic ethical standards during future penalty-phase sessions.

The Wilkins litigation is semi-déjà vu for Goethals. As with *Dekraai*, prosecutors find themselves fighting questions about what they knew about altered records and when they knew it. Is, as Ross contends, OCDA so structurally warped that corruption is continually covered up rather than punished? Or has the agency been unfairly smeared, as Murray and Yellin, both newly elected superior court judges, believe?

In this latest recusal effort, the burden is on Ross to prove that a conflict of interest exists among prosecutors who are more interested in protecting their colleagues' reputations than ensuring Wilkins' fair-trial rights. She called Michael Bernardin, the CHP officer who handled the Piquette fatality, as her first witness on Nov. 28. Bernardin testified "the sheriff's deputy was at fault" because he had been driving "an unsafe speed for conditions." To sup-



BOB AUL

port his opinion, he noted the stove had been in the road for "at least five minutes" before Piquette's arrival and "thousands" of other drivers on the westbound 91 freeway had managed to avoid collisions.

But with prosecutors wanting a murder case, CHP officials changed Bernardin's report. In his three decades of experience, he said, it was "very uncommon; very rare" for his PCF determinations to be altered. The judge also learned that the agency amended the PCF on a second officer's report so that it would appear the agency was unanimous in the case.

"It is undisputed that this evidence was never turned over to the defense and that Mr. Wilkins did not have the benefit of this evidence until the defense uncovered it after the case was reversed on appeal," Ross wrote in a recusal brief. "Direct evidence proves the OCDA was aware of the

changed and destroyed reports."

During the hearing, Howard Gundy, a Rackauckas lieutenant, described the original PCF as a meaningless "artificial" concept. "Perhaps you should ask the defense why [it] matters whether there was a decision at CHP command to do a report that reflected a primary collision factor other than some other subjective opinion of an officer," Gundy told the judge. "I don't get this."

Nonetheless, he encouraged Bernardin to change his opinion without success. "The stove was stationary," the retired officer explained. "As a result, the person that hit it was in violation of [vehicle code] 22350. That's my opinion, and I am sticking with that."

Ross believes Wilkins underscores Yellin's practice of hiding evidence unhelpful to the government and noted a 2014 interview he gave to City News Service. In that story, he acknowledged not turning over documents in a different murder trial (*People v. Begaren*). Rather than accept the work of the author, Paul

Anderson, a veteran courthouse reporter, Gundy impugned his integrity and labeled the article "part of the fake-news phenomenon."

Ross says Rackauckas' office employs a two-pronged strategy for every ethics crisis it creates: After cheating, deny and attack.

When Murray arrived on the witness stand on Dec. 12, he didn't mask his hostility. He denied knowing about the altered CHP reports and said any changes, one way or the other, were irrelevant to his prosecutorial concerns. He firmly considers Piquette, who immigrated from Vietnam, a murder victim. Yet, he also acknowledged three different individuals, including a CHP official, advised him before and during Wilkins' trial that officers didn't agree with the murder charge, but he didn't care to investigate for potential *Brady* evidence.

Ross confronted Murray about ignoring the information, asking, "You just sort of brushed it off?"

The reply came quickly: "Absolutely."

She followed up: "Did it pique your curiosity at all?"

"Not even in the slightest," he fired back.

Goethals—who repeatedly asked Ross, "So what?" during the proceedings—scheduled his recusal decision for Jan. 13.

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ask a mexican!»



DEAR MEXICAN: Why is Mexican Spanish so maligned by the rest of the Hispanic world (even Dominicans!)? It doesn't make any sense to me, but nonetheless, I find myself worrying about my intended trip a Mexico *para cursos de Español*. Am I making a mistake in learning Mexican-accented Spanish?
No Puedo Usar Accentos

DEAR I CAN'T USE ACCENTS: Have you ever talked to Colombians? At some point, they inevitably say their Spanish is the best in the world, that someone from the Real Academia Española said that was so, and therefore, it's true. And while I like Colombians (they're as happy and drunk and angry as us Mexicans, and they gave the world cumbia), that's an urban legend as preposterous as the one that maintains the husband of a jealous lover murdered Javier Solís. It's true the rest of Latin America trashes Mexican Spanish for supposedly being lower-class than other Spanish varieties, but *everyone* trashes everyone's Spanish. Argentine Spanish gets mocked for being wannabe Italian; Cuban and Puerto Rican Spanish gets grilled for being lightning-fast garble. Peruvian Spanish is supposedly too soft-spoken; Central American Spanish is considered backwater for its continued use of *voseo* (the second-person singular pronoun *vos*).

Even Mexicans make fun of one another's Spanish. Guadalajara natives are notorious for saying, "*O sea*" (the *fresa* version of "I mean, like"); rural folks are ridiculed as sing-song *chúntaros*. Mexico City is so large that two Spanishes are ascribed to it: the matter-of-fact tone of *capitalinos* (the rich) and the hilariously vulgar *babadas* of the *chilangos* (the poor). And all Latin Americans trash indigenous folks for not even knowing Spanish, period. So learn Mexican Spanish—that's what the majority of Latinos in the U.S. speak, anyway. And my vote for the best *castellano*? Chilean Spanish, *cacha*?

» GUSTAVO ARELLANO

DEAR MEXICAN: A dear friend of ours has married a Mexican man, who is now our dear friend. They have invited us to his sister's wedding in Mexico. By North American standards, we barely know her. We would love to go, but we want to be sure it's appropriate. What is expected of an acquaintance in this circumstance?
Vivacious for Vallarta

DEAR GABACHA: You do realize Mexico is part of North America, right? Let's start with knowing basic geographical facts about the host country before visiting it. It's *pendeja gabachas* like you who make hotel workers continue to shove toothbrushes up their *culos*, then take pictures of that ass affront with the smartphone you left in your room while you're getting drunk at the pool bar from your fifth Adios Mother Fucker.

DEAR MEXICAN: I was wondering what the origin is of so many Mexican-food restaurants having the word *Agave* in it?
#3 Combo, Extra Sour Cream

DEAR GABACHO: "So many"? Betcha more Mexican restaurants get named for the owner's hometown/home state, tacos or use a *-berto's* suffix than there are restaurants using *Agave*. But the word offers a fascinating insight into the history of Mexican-food restaurant aesthetics. They started getting named after the mother plant of tequila back in the 1980s, during the Southwestern-cuisine craze. Back then, chefs overloaded on Southwestern signifiers—agave paintings and silhouettes of howling coyotes and Kokopelli, mostly—to advertise their "authenticity," much like modern-day *taquerías* bump Vicente Fernández on the jukebox or *mariscos* spots employ waitresses who follow the gospel of #chichischrist and #nalgamedios.

ASK THE MEXICAN

at themexican@askamexican.net,
be his fan on Facebook, follow him
on Twitter, or ask him a video question
at youtube.com/askamexicano!

HeyYou!

» ANONYMOUS

Nice Trim

I had been growing my hair for Locks of Love, to help children with cancer. I stopped by your barber shop in Fullerton and told you I wanted just a trim since I need to have at least 12 inches of hair to make a wig for a child. Did you listen to me? Noooooooooooooooooo! By the time you turned me toward the mirror, you had left me with a military "hipster" haircut. Now I have to start all over again. People with no skills should not be cutting hair. May your pirate ship sink at sea!



BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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AND WE COULDN'T BE HAPPIER!

BY GUSTAVO ARELLANO

IT'S TRUE: ORANGE COUNTY IS IN THE MIDST of a seismic shift that's fundamentally changing who we are. It's not John Wayne's OC anymore; it ain't even that of Gwen Stefani or even Thrice. A decade recovering from the Great Recession—during which technology upturned economies, more *gabachos* moved away than migrated here, beloved restaurants closed shop, cities started building up, and the Crystal Cathedral and TBN empires crumbled (even if their godawful buildings remain standing)—has left a landscape that even long-timers don't recognize anymore. Irvine Meadows is gone, Pierce Street Annex is getting revamped, and downtown SanTana has no more Mexican beer bars—UGH....

The march of time, I guess. But one of the wonderful things about all this Sturm und Drang is that things that used to plague Orange County are also becoming extinct—hooray! The following are people, businesses, stereotypes and ideas that held us down for too long, influenced us negatively and are now going the way of Sears, letting Orange County become a better place.

» CONTINUED ON PAGE 9



SPOT THE MEXICAN IN THIS GOP CROWD

ROCKOGRAPHY

YOU'RE FIRED! » FROM PAGE 9

THE OC GOP

Republicans will always rule Orange County on the local level—eternally centrist leadership for the Democratic Party of Orange County guarantees that. But the days when the nation's Republicans looked to OC for guidance were already on the wane before nearly every local party leader, major activist or elected official refused to publicly support President-elect Donald Trump. Now, old-school OC conservatism is *déclassé* nationally, Hillary Clinton became the first Democrat to win a presidential election in Orange County since FDR, and California Democrats have a super-majority in Sacramento *gracias* to North County wins by Josh Newman (state Senate) and Sharon Quirk-Silva (state Assembly). Telling of this weakened GOP was election night: Local Republicans had four parties, the better for opposing sides to not speak with one another. Party while you can, Trumpbros, because somewhere, Tom Fuentes is rolling in his closeted grave.

ORANGE COUNTY REGISTER

We're talking about the old, nasty fish-wrap, the one that once employed Dana Rohrabacher as an editorial writer and thought having Frank Mickadeit write a daily column was media innovation. OC's paper of record is healthier than it has been for years now that its owner is the Digital First Media (DFM) chain. DFM has mostly righted the *Register's* finances, gotten rid of its kookier editorial stances, launched a redesign, and hired as edi-

tor a decent guy in longtime writer Todd Harmonson. But it's those very moves that are alienating the paper's longtime troglodytic readers, who are dying off by the thousands yearly and aren't getting replaced. Instead of launching an internal youth movement, the *Register's* young reporters have jumped ship to BuzzFeed, PR, or even its sister paper, the *Riverside Press-Enterprise*, seeing no hope in a *Register* career. The paper's upcoming move to Anaheim after 110-plus years in Santa Ana is the last nail in the proverbial coffin to a former media empire that for far too long pushed its version of Orange County—dull, wingnut and safe—to the world. Here's to hoping the *Reg* leaves its past in its Grand Avenue offices and spits on R.C. Hoiles' grave for good measure.

AN AUTOMATIC LOVE FOR LAW ENFORCEMENT

Sorry to say this, progressives, but it took the Right to show Orange County once and for all how rotten our justice system is. Libertarians in Fullerton made the 2011 beating death of Kelly Thomas go viral; *über-conservative* Bill Hunt's failed campaign against former Sheriff Mike Carona was the last rattle needed to get the feds on Carona's corrupt ass. Supervisor Todd Spitzer's relentless attacks against longtime District Attorney Tony Rackauckas and his No. 2, Susan Kang Schroeder, let other conservatives know it was okay to go after OC's top lawman. And Orange County Superior Court Judge Thomas M. Goethals, a lay eucharist minister at St. John Vianney Chapel on Balboa Island, helped to put both Rackauckas and Orange County Sheriff Sandra Hutchens under federal, state and OC grand jury investigation for

their jailhouse-snitch scandal. Thanks to these crucial moments, OC is increasingly believing what we at the *Weekly* have said for decades: Police and prosecutors aren't always on the public's side—and don't deserve unquestioned blowjobs.

HATE GROUPS

Hate is in our DNA, which is what happens when the county's founder was a member of the original Ku Klux Klan (Henry W. Head), the first person convicted of a felony was an innocent Mexican (Modesta Avila), and the county's

fathers joined together to lynch a Mexican (Francisco Torres) who was never convicted of anything. But for an area that exported hate for decades thanks to tightly organized groups peddling their bigotry of choice (Holocaust denial, Young Americans for Freedom, white-power music, the John Birch Society, the caustic homophobia of Calvary Chapel and Lou Sheldon), the professional hater scene is deader than Loretta Sanchez's political future. Its funeral was last year at Pearson Park in Anaheim. More than 90 years ago, 30,000 Klansmen held the largest KKK rally ever



GRAND DRAGON QUIGG AFTER HIS BEATDOWN

ERIC HOOD

west of the Mississippi; in 2016, a couple of middle-aged men got their asses kicked by way more anarchists. The poster boy for modern-day hate in OC is Billy Quigg, the Grand Dragon of the Loyal White Knights of the KKK—and he got saved from any further beatdowns by a Jew.

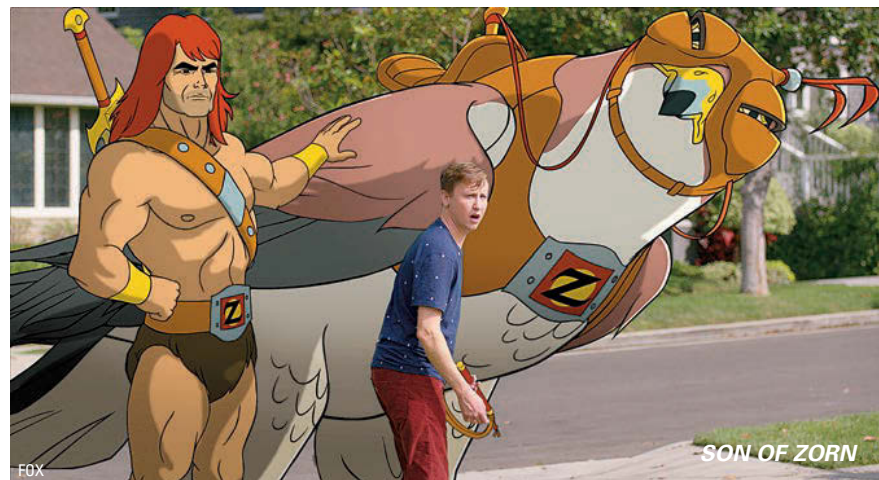
POLITICAL BOSSES

Cabals have always run Orange County: first, the Associated Farmers (consortium of agriculture people who did everything possible to keep Mexicans as perpetual peons), then developers, with religious groups getting their bite in here and there. They hoisted upon OC generation upon generation of political puppets, from the Board of Supervisors to the halls of Congress, school boards, water districts and beyond. That, in turn, created political machines with a line of succession that produced *pendejo* after *pendejo*—think Van Tran in Little Saigon, Miguel Pulido in San Tana, Larry Agran in Irvine, Curt Pringle in Anaheim and more. But voter distrust of dynasties are capping those powerbrokers: Agran and Pringle are out of politics, Pulido is about to get termed out, and Tran is just a memory (his former protégé and now enemy, state Senator Janet Nguyen, has the pesky habit of alienating former supporters, thereby destroying the Little Saigon machine before it really started). Getting true democracy to Orange County will take a while, and special interests will do their damndest to keep the status quo around—but there's a light at the end of the tunnel, and it ain't that stupid ARTIC station near Angels Stadium.

TELEVISION SHOWS ABOUT ORANGE COUNTY

The sun is slowly setting on *The Real Housewives of Orange County*, as the nation tires of Vicki Gunvalson's boss-bitch antics and whoever the hell everyone else is. And it's about time: Hollywood's decade-long obsession with us, from *The O.C.* to *Laguna Beach: The Real Orange County* to even FOX's live-action cartoon *Son of Zorn* has blocked America from knowing the real us, instead making everyone think all of Orange County is Coto de Caza and everyone eats at the Javier's in Crystal Cove. If it brought any tourism, it's the usual goobers

» CONTINUED ON PAGE 12



... AND FIVE THINGS THAT SHOULD BECOME EXTINCT BUT NEVER, EVER WILL, DAMN IT

TRAFFIC ON THE 55 NORTH

In the mid-1990s, when I attended Orange Coast College, traffic on the northbound 55 freeway started around 4 p.m. When the original *Weekly World* Headquarters was off Kalmus and Red Hill, the backup started at 3; when we moved to dingier offices in the next office park over in the beginning of this decade, we knew to leave at 2 if we didn't want to get caught in bumper-to-bumper hell. Now? You're better off buying a bunch of drones to fly yourself over the mess, *Up*-like. The southbound 55, mysteriously enough, has never been naturally slow in its recorded history.

THE POWER OF DISNEY

Last year, Disneyland tried to influence an election by pumping hundreds of thousands of dollars into Anaheim's City Council races. It got a hell of »

CONTINUED ON PAGE 12

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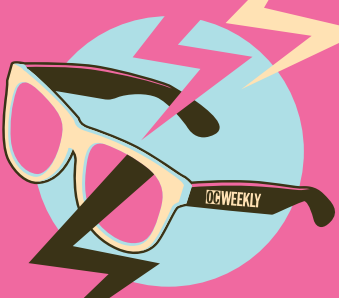
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a sweetheart deal when its Pinocchios in City Hall voted to essentially exempt it from any gate tax for the next 50 years. Disney's power is such that it enticed a standing police chief, Fullerton's Dan Hughes, to leave his position and become its head of security. And yet 2017 promises to be the best year yet for the resort, with a D23 Expo at D-Land, at which you can expect updates on the upcoming *Star Wars* land and a *Guardians of the Galaxy*-themed ride at California Adventure. Mickey Mouse could poison California's water supply with uranium and anthrax, and everyone would still renew their season passes.

THE IRVINE CO.

Don Bren is not immortal, no matter how many baths he takes in the blood of virgins. And him not buying the Great Park remains one of the great mysteries in 21st-century Orange County history; instead, it's FivePoint Communities head Emile Haddad who is influencing modern-day Irvine ... by essentially copying the Irvine Co.'s playbook for the past 50 years. But even after Bren croaks, and even if the Irvine Co. gets carved up »

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YOU'RE FIRED!

» FROM PAGE 11

who used to only descend on Disneyland and now are increasingly infesting the coast and our neighborhoods thanks to AirBnB. Thank God studio execs are now obsessing over Montauk. . . .

SANTA ANA'S STATUS AS THE COUNTY'S PUNCHING BAG

"Santa Ana" still serves as code for "Mexican" (and hence, "evil" and "dirty" and "illegal-alien savages") for big chunks of Orange County. But those people are now irrelevant or have moved to Scottsdale and are now saying the same about the Yaqui town of Guadalupe over there. If people know SanTana at all nationally, it's for the Observatory and its various music festivals, or for the Noche de Altares (one of the biggest *Día de los Muertos* festivals in the United States), or for the slew of streetwear whiz kids popping up. Locally, artists, chefs, brewers and other creative types continue to buy houses, open stores, or set up studios anywhere and everywhere, making the city a hub of creatives the way Costa Mesa was in the 1990s. And all along, SanTana remains the most Mexican big city in America. See, Stanton and Aliso Viejo? There's hope.

THE IDEA OF IRVINE AS DULL

Yes, living in the city remains akin to Club Fed thanks to draconian HOAs who'll tell Irvine police you parked a 1974 Cadillac Eldorado convertible for 72 hours, even though you only stayed overnight at your girlfriend's pad (happened to me!). And thought pieces continue to point out how it's a miracle the city produced Zack de la Rocha and Will Ferrell despite being, you know, *Irvine*. But to call it a Stepford community is to not pay attention. The city is now among the most diverse in the country, with vibrant Persian, Korean, Chinese, Indian, Muslim, Jewish and even *gabacho* communities. Diamond Jamboree is our mini-version of the San Gabriel Valley, and Wholesome Choice is the best supermarket in Orange County. A friend who has been away from OC for about 15 years put it best when he recently returned to UC Irvine: "What the hell happened to Irvine? THANK GOD."



THE IDEA THAT ORANGE COUNTY IS BORING

We who live here know we were always down, even in the heyday of suburbia. But the rest of the country never knew the extent of how un-boring we've become until this past decade. Sure, our tastemakers in music, fashion and action sports have long sparked trends and even led *USA Today* to memorably, lamely call us "America's Capital of Cool" in 2003—but people noted the dissonance of how such buzz originated from a place where most restaurants close at 10 p.m. But now when people worldwide talk about OC, boring ain't part of the equation, period. The Observatory is a nightly mini-Coachella, drawing festivals and performers and selling out in seconds. Our craft-beer and cocktail scene is blowing up, and Taco Maria's Carlos Salgado brought love to our food scene with his James Beard nomination last year. Plus, a slew of academics and writers are working on all sorts of books examining us through the lens of religion, fairy tale, Latino, immigration and real estate. Taking our place in the boring sweepstakes? Corona.

OUR SENSE OF SUPERIORITY

But despite all that's wonderful and amazing about Orange County, the real world has finally, truly, irrevocably entered our sun-splashed paradise for good. The opioid epidemic that ravaged much of rural America the past decade now has its fangs



on upper- and middle-class OC (the problem is so bad in Surf City that paramedics in the city now bitterly refer to it as "Heroin Beach"). Homeless encampments greet anyone who has business in the Civic Center, cyclists who take the Santa Ana River trails and anyone crossing the

Orange Crush. Lack of affordable housing continues to drive young adults out to the Inland Empire and beyond. Gone are the days we could scoff at Los Angeles or any other urban area in the U.S.—and that's for the better.

GARELLANO@OCWEEKLY.COM

CONTINUED FROM PAGE 13

afterward, *King Lear*-like, the company's legacy will continue for decades. And people will still buy up the Irvine Co.'s vision of ever-rising property values and lawns that never go brown, drought be damned.

ANAHEIM ANGELS SIGNING OVER-THE-HILL PLAYERS

Von Hayes, Hubie Brooks, Dave Parker, Bo Jackson, Rickey Henderson, Fernando Valenzuela, Tim Lincecum, Eddie Murray, Josh Hamilton, Albert Pujols—NEWS FLASH: Angels are about to re-sign Jack McDowell....

THE DROUGHT

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fri/01/13

[THEATER]

Give a Listen

Earbud Theater Live

Old-time radio drama gets a 21st-century reboot at Earbud Theater, an online-podcasting, performing-arts company that offers audiences original, half-hour odysseys of the mind—all free and ad-free. Specializing in sci-fi and horror dramas, Earbud has garnered a handful of awards from AudioVerse and is now branching out into live shows, two of which come to the LBC this weekend. Listeners are invited into the Earbud Lair, where the podplays are made, and served up a double feature of “mind-bending stories presented with radio-style” special effects. Sounds like an experience worth perking up for.

Earbud Theater Live at Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014; www.lbplayhouse.org. 8 p.m.; also Sat. \$15. —SR DAVIES

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[FILM]

Big Cities After Dark *Neon*

One of the things that connects major urban spaces the world over is the use of colorful neon signs for practical and impractical uses—from advertising a laundromat or dry-cleaning service to giant, kitschy liquor-store clowns. Here to celebrate—and illuminate—the history and vibrant usage of the gassy chemical element-turned-light fixture is Lawrence Johnston's doc *Neon*. As with most cultural artifacts worth preserving, neon lights and signs are becoming more extinct after more than 100 years, as the shift toward LED becomes the new norm, putting the artistry and appreciation for them out of mind for good. Plug in to this screening, followed by a discussion with architectural historian Alan Hess and artist Michael Flechtner.

Cinema Orange presents *Neon* at Orange County Museum of Art, 850 San Clemente Dr., Newport Beach, (949) 759-1122; www.ocma.net. 7 p.m. Free. —AIMEE MURILLO

sat/01/14

[FOOD]

* ON A ROLL Sushi and Doobie Rolling Workshop

When you think about it, all the best things roll: rock, sushi and joints. Why not combine all three at GooseFire Gallery's Sushi and Doobie Rolling Workshop? Presented by Mary Jane University High Dining, you'll learn all about rolling sushi infused with cannabis and joints while listening to tasty jams during this two-and-a-half hour, hands-on cooking class. Afterward, you can mingle with like-minded friends while watching live glassblowing, GooseFire's specialty. So grab your sunglasses if you're 21 and over and have a valid prescription. This is one roll you won't want to pass over.

Sushi and Doobie Rolling Workshop at GooseFire Gallery, 15151 Goldenwest Circle, Westminster, (714) 799-2969; www.facebook.com/highdining. 4:20 p.m. \$75-\$95. —AMANDA PARSONS

[COMEDY]

Lovers' Comedy

Summer of 69:

No Apostrophe

Nick Offerman and Megan Mullally are one of today's leading comedic power couples, with a combined seven awards for their exceptional television performances and acting skills. The duo's humorous onscreen chemistry never disappoints (we're talking, of course, of their *Parks and Recreation* characters Ron Swanson and ex-wife Tammy's bizarre on-again, off-again romance), so for their comedy special *Summer of 69: No Apostrophe*, expect the same *amour fou* tête-à-tête, in which Mullally and Offerman describe in salacious detail the inner “secrets” of their marriage through joke, song, innuendo and heavy petting, leading to a hilarious final climax.

Summer of 69: No Apostrophe at the Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 7 & 9:30 p.m. \$39. —AIMEE MURILLO

sun/01/15

[FILM]

The Stuff Dreams Are Made of The Maltese Falcon

Deciding on a best anecdote about *The Maltese Falcon*—you know, the film starring Humphrey Bogart, Peter Lorre, Sydney Greenstreet and Mary Astor; written and directed by John Huston; AND from a Sam Spade novel by Dashiell Hammett—is like

deciding on a best Beatle, but I'll try: Hammett, who hated censors, snuck into his novel the word *gunsel*, which then appeared in the screenplay, despite the Hays Code. The *pendejos* thought it had something to do with guns; they didn't know it was street slang for a catamite—BOOM. A victory for free speech and throwing shade!

The Maltese Falcon, followed by a Q&A with Hammett's granddaughter Julie M. Rivett, at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435; www.arttheatrelongbeach.org. 11 a.m. \$8-\$11. —GUSTAVO ARELLANO

[CONCERT]

Still Rockin' Robby Krieger Band

The Doors are among the most recognized names in all of rock, achieving legend status many times over. For what would be the band's 50th anniversary, Robby Krieger will do his best to honor the Venice quartet's legacy. As one of the two surviving members, the guitarist's definitive sound is as much of a part of the Doors as Jim Morrison's bari-

tone and antics and Ray Manzarek's trippy organ. Now 70, the grizzled Rock and Roll Hall of Famer embarks on a short tour with his son Waylon and backing band, which will undoubtedly give fans a reminder of the sound that defined a generation.

Robby Krieger Band with Quartet 5 at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; thecoachhouse.com. 7 p.m. \$35.

—DANIEL KOHN

mon/01/16

[CONCERT]

MOOD MUSIC Daydream Time Machine, Mind Monogram and Past Hype

Offering a bit of sunshine to break up the winter doldrums are the surfy, psych-rock sounds of Daydream Time Machine. Their upbeat melodies and reverb guitar provide a dreamy, swooning atmosphere. Joining them are Los Angeles' Mind Monogram, who play a delicious mixture of experimental indie and chamber pop, and Past Hype, who, with artist ETA, bring forth gloomy vocals and dark synth beats for an extraordinary lo-fi result.

Daydream Time Machine, Mind Monogram and Past Hype at the Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529; continentalroomoc.com. 9 p.m. Free. 21+. —AIMEE MURILLO

tue/01/17

[FILM]

Grant's Greatest Gig North By Northwest

This Hitchcock classic, with Cary Grant doing some of his best and most hilarious work has plenty of 1959 wrong-man/wrong-place/wrong-time paranoia that fits a little too nicely into the world of today. And, of course, *North By Northwest* has arguably cinema's definitive yes-now-they're-boning shot at the end—never before had routine rail transit looked so heavy with meaning. Everything new is old again, except it doesn't look as nice, so you might as well get your espionage, drama, drunkenness and censor-baiting right from the ancient master himself.

North By Northwest at Directors Cut Cinema Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446; www.regencymovies.com. 7:30 p.m. \$8.

—CHRIS ZIEGLER



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wed/01/18



[THEATER]

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Two iconoclastic mad geniuses worked independently on the subversively surprising collaboration that is the award-winning musical *Matilda*. The original story of the precocious Matilda who insists on a vigorous intellectual life despite her horrible family and school was written in 1988 by that great literary provocateur Roald Dahl. Our empathetic, smart rebel-girl role model finds a mentor in a librarian, locating her particularly vivid power in the application of anti-authoritarian skepticism to the hoorah of organized and oppressive reality. Decades later, Tim Minchin channeled the spirit of Dahl's book into a smart, funny musical with something to delight kids of all ages, as well as frighten naughty administrators of childhood who want to ban books and the imagination, all while they sing along.

Matilda the Musical at Segerstrom Hall, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 7:30 p.m. Through Jan. 29. \$29-\$99.

—ANDREW TONKOVI CH

[ART]

You've Been Served 'Take a Tray!'

The unusual but twee idea to have select artists paint one-of-a-kind works of art on food trays was a worthy idea, as you'll note when you check out the Museum of Latin American Art's final 20th-anniversary show. "Take a Tray!" connects food and art, as artists including Frank Romero, Pola Lopez, Lalo Alcaraz, Stephanie Mercado, Ana Leon, Marco Miranda and Laura Tarsitano adorn serving trays donated by Huntington Beach-based food-service supplier CAMBRO Manufacturing Co. with their own genius designs. And if you're feeling charitable, you can bid for these artworks in a silent auction, with proceeds going toward MOLAA's Art Acquisition Fund, which will no doubt help the museum sponsor more great exhibits in its next 20 years.

"Take a Tray!" at the Museum of Latin American Art, 628 Alamos Ave., Long Beach, (562) 437-1689; molaa.org. 11 a.m. Through Jan. 22. \$7-\$10. —AIMEE MURILLO

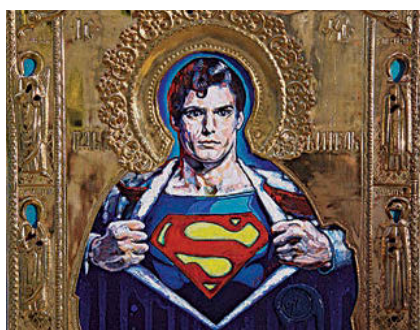
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[FILM]

Summer Forever 500 Days of Summer

Looking back, *500 Days of Summer* isn't necessarily one of those essential romantic comedies to join the ranks of *Sleepless in Seattle* or *Adam's Rib*, but it's just as emblematic of its time as those other two. Enter Joseph Gordon-Levitt and Zooey Deschanel, two annoyingly cute hipsters who probably contributed more to the advent of Ikea meet-cutes than anything else in this New York-based tale. But at its core, *500 Days* is still an honest comedy about failed romance, with relatable frankness about love, humanizing manic-pixie dream girls and a killer soundtrack, to boot. So whether it's your guilty pleasure or unironic favorite, check out tonight's screening presented by producer Jessica Tuchinsky.

500 Days of Summer at the Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971; lagunaartmuseum.org. 7 p.m. Free. —AIMEE MURILLO



[ART]

✱ AIN'T THEM HEROES SAINTS 'Ironicon'

Superman may not seem like a totally ironic icon in this day and age of blockbuster films and commercial merchandising, but when framed in traditional gold-embossed frames for saintly Christian adoration, it gives *icon* a whole different meaning. The Long Beach Museum of Art's latest show, "Ironicon: The Art of Valentin Popov," brings forth the Ukrainian-born artist's memory of traditional religious iconography with the idolatry of comic-book superheroes such as Superman, Wonder Woman and Batman. Painted in realistic detail and engraved with sterling silver and 24 karat gold covers, Popov's work examines the saintly power within each figure. More than 60 works will be presented in Popov's state-side art debut.

"Ironicon: The Art of Valentin Popov" at the Long Beach Museum of Art, 2300 E. Ocean Blvd., Long Beach, (562) 439-2119; lbma.org. 11 a.m. Through March 19. \$6-\$7. —AIMEE MURILLO

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CHICHARRONES FROM
ANOTHER LOLA

BRIAN FEINZIMER

Sir Mix Mix-a-Lot

Ross Pangilinan brings Pinoy flavors to his global cuisine in downtown Santa Ana
BY EDWIN GOEI

I've been saying for years that everything that's exciting and new in the Orange County food scene happens in SanTana, but it's never been more true than now. To cutting-edge chefs, the city's downtown, at this very moment, is the South of France during the Belle Époque, when the likes of Van Gogh, Gauguin and Cézanne produced their most iconic works.

Just like that period, there are intensely personal expressions of art happening in DTSA's kitchens—bursts of creativity I've not witnessed within a 2-mile radius except when it's art festival season in Laguna Beach. Just in these few months alone, we've seen Danny Godinez open El Mercado, Mexican haute cuisine done in rare form. Before that, Filipino pop-up Irenia set up permanent roots in what used to be the Crosby. And now Ross Pangilinan—who previously dazzled Costa Mesa theater patrons for seven years with Leatherby's Cafe Rouge—has created Mix Mix, a magnum opus in Little Sparrow's old space on Third and Main streets.

At the restaurant, named after the Filipino dessert halo-halo, Pangilinan, who is Pinoy, serves the food that I can tell he has been yearning to do but couldn't when he worked under the corporate thumb of the Patina Group. And Filipino flavors certainly abound on his menu. There's even sinangag, his version of garlic fried rice so decadent and rich—topped with two falling-apart footballs of pork cheek cooked adobo-style—that if it were the only dish I had, I'd still declare the restaurant his masterpiece.

But Mix Mix is not a Filipino place, per se. It's post-Impressionist Filipino—exactly the restaurant I've always hoped

Pangilinan would do. This is Filipino cuisine cooked with abstract brush strokes. And as a fan, it was fun for me to look for where Pangilinan has slipped in the patis and the calamansi. Sometimes he does it so subliminally it's like a magic trick. The salmon I had there one night was a model of precision cooking: all crisp skin crackle on top, the middle perfectly moist and pink; but there was something familiar to the broth. Was that a distillation of sinigang, Filipino tamarind-soured soup? Or was I just imagining it?

The only dish called out as Filipino was the one named that: "Filipino Ceviche." But it's actually closer to Tahitian poisson cru than anything—cubes of yellowfin tuna soured with lime and coated in a rich coconut cream. The Filipino part, I think, came with the addition of crumbled chicharrones, which acted as crunchy croutons against the soft coolness of the fish's flesh.

By the way, instead of a basket of bread and butter, you're going to get a big bowl of chicharrones to start. And because Pangilinan knows they're addictive, he has instructed his servers to offer refills whenever they see an empty bowl. He loves pork rinds as much as any Pinoy. I saw more on top of the deviled eggs, which aren't just composed of egg yolk and mayo, but also sometimes salmon or crab.

Yet, the most important and noticeable departure from his Cafe Rouge days is that Pangilinan is now able to offer substantial discounts on his food. The tuna poke layered on top of grilled bread, the albacore tostada and delicately fried potato croquettes filled with chorizo—part of the "Snacks" menu—are all marked down by

\$2 during weekday happy hour. But the best deal is the three- or four-item prix fixe, which can save you upward of 20 percent compared to ordering à la carte.

And when you opt for the four-course prix fixe, you must get the hangar steak as the main entrée. There are no Filipino ingredients to speak of here: It's just sublimely tender and properly seasoned beef, cooked and sauced exactly, served with a sculpted scoop of a tangy shallot marmalade and the most buttery mashed potatoes, which are also sprinkled with scallions and crispy bits of bacon.

For dessert, Pangilinan does an excellent tiramisu, but you'd be foolish not to try the tropical verrine, a coconut panna cotta topped with all matter of fruit and a bright passionfruit gelée. It's his tribute to halo-halo. I licked the bowl clean, but to be honest, I squeegeed every drop from every dish I had at Mix Mix, especially the gochujang sauce runoff that Pangilinan used to flavor a stir-fry of roasted cauliflower, peanuts and sliced orange segments.

I'm convinced there's nothing Pangilinan produces at Mix Mix that's not brimming with the creativity of an artist in full bloom. He's at the top of his craft and where he belongs: in Santa Ana, which is to borrow what Van Gogh wrote about the South of France—where the whole future of Orange County food is to be found.

MIX MIX

300 N. Main St., Santa Ana, (714) 836-5158;
www.mixmixkitchenbar.com. Open Tues.-
Thurs., 5-10 p.m.; Fri.-Sat., 5-11 p.m.; Sun.,
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\$130, food only. Full bar.

HOLE IN THE WALL » GUSTAVO ARELLANO

Barrio Diner

EL COMEDOR

2202 W. Edinger Ave., Santa Ana,
(714) 206-2668.

There's a certain type of Mexican restaurant in SanTana that's not meant for you and I. It's the equivalent of a barrio diner, where the menu doesn't necessarily hew to a region or tradition so much as give the locals what they want. They almost always have single-digit Yelp reviews (because hipsters are too afraid to step in) and are always next to a laundromat or school, the better for hungry parents to feed the family while waiting for their kids or *chonis*.

These restaurants offer *comida corrida*, the *paisa* equivalent of a combo plate: beans, rice and a guisado bubbling underneath heat lamps. They're usually forgettable, just cheap calories meant for immigrants who don't have time to cook. But then there's El Comedor, which might have the most truthful restaurant name in Orange County: The Diner. The menu ranges from burritos to tacos to pozole on weekends and teriyaki hamburgers and asada fries for the *pochos* who attend next-door Carr Intermediate, across-the-street Diamond Elementary and down-the-street Valley High. No matter what, there's care in the food here: The chef usually wears a chef's skull cap and wipes clean your cup of perfectly creamy horchata after pouring you a cold one.

El Comedor's best dishes are the guisados—the daily stews. Milanese de pollo in a tomato sauce is the mestizo chicken-fried steak; the albóndigas, fat meatballs, come not in their customary soup, but in a spicier sauce. They all come with handmade corn tortillas, misshapen and toothy and awesome. And they're even better as potato taquitos, here called tacos dorados. The mashed potatoes inside the golden taquitos are creamy and herby thanks to strands of epazote; dunk them in the green and orange salsas, and you get a one-two of heat and more heat—as good a potato taco of any form as you'll find in *la naranja*.

As for those scared hipsters? They're far away: El Comedor doesn't even have an up-to-date Yelp listing, despite being open in its current location for some years. Don't bother playing catch-up, crazy Yelpers—y'all been exposed as *chavalas*.

GARELLANO@OCWEEKLY.COM

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PINCHY'S COUSIN



CYNTHIA REBOLLEDO

Crazy for Blue Crab

Ganjang gejang at Delicious Table

Fifteen years ago, our Mexican-in-Chief gave Buena Park's stretch of Beach Boulevard and its arteries the nickname of Buena Korea for its glut of Korean restaurants. Today? It's our own K-Town, with millennials forsaking the working-class Little Seoul of their parents in Garden Grove for the upper-middle-class fun zones of northwest OC. It's become such the hot spot that Koreatown hits now frequently open an OC branch here.

Wholly ours for the time being is Delicious Table, a dive next to a liquor store that serves Korean classics such as yuk gae jang (spicy beef soup) and bulgogi. But its star is the ganjang gejang—raw blue crabs mari-

EAT THIS NOW

» CYNTHIA REBOLLEDO

nated in soy sauce. The crustacean is broken down into pieces for optimal sucking of its jelly-like meat. Seasoned in ginger, green onions and garlic, the crab is sweet, pungent and slightly briny. Order the dish with a side of rice to stuff the shells, not letting any roe or crab innards go to waste. It's a hefty serving, so find someone to slurp it down with and enjoy the banchan that never ends.

DELICIOUS TABLE

7875 Commonwealth Ave., Buena Park
(714) 522-2633.

DRINK OF THE WEEK

» GUSTAVO ARELLANO

Honey Hips Strong Blonde

I didn't think I'd like Latitude 33's Honey Hips Strong Blonde ale when I first smelled it. It was a bit hoppy—and I don't like hoppy. But the Vista brewery's brand ambassador in OC is Keegan Noble, who I remembered from his stint at Chapter One: The Modern Local in SanTana. He said I'd like it, and I trusted him. And so I drank.

THE DRINK

It was hoppy for, like, a second, slowly revealing clover honey and rose hips nuances and becoming sweeter the longer it stayed on the palate—it was almost mead-like. "Man, I could really learn to like beer after this one!" I told my fellow Weeklings after polishing off a bomber. Go down to Latitude's brewery in Vista, or get a couple of bottles at Mr. Kegs in Huntington Beach,



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SARAH BENNETT

The Return of the Hometown Hero

Restauration remains Long Beach's only all-day modern American bistro

When it opened in 2014, Long Beach had never seen such a creative, all-day place as Restauration.

In this town, weekday breakfasts and brunches that go beyond the diner variety are usually found at specialty restaurants such as Starling Diner or Breakfast Bar, both open until 2 p.m. Happy-hour snacks and discounted craft beers are most often had downtown or in Belmont Shore. Distinctive pizzas packed with seasonal ingredients? Good luck. And for a scratch-made meal that reflects robust artistry on the part of the chef and localism on the part of the ingredients, you'll have to make a date night out of visiting such chefs as Art Gonzalez (Panxa, Roe), David MacLennan (James Republic) and Thomas Ortega (Playa Amor).

On the eastern edge of Retro Row, Restauration is the ingredient-driven answer for all of these occasions and more. In the past two years, I have grown to appreciate this gem of a garden café by stumbling into it at all hours of the day, expecting different experiences each time and being humbled by the fact that from the excellent craft-beer selection to the house-made cheeses to the prix fixe dinner option, it always delivers. When I recommend Restauration to those who don't live in the city, they often say they have already read about it in this travel magazine or on that website and made the haul out here to try it. Well, as grand as it is to finally have a destination restaurant that is luring people to the LBC, the real beauty has been in observing it as a neighbor, watching Restauration slowly grow with the neighborhood.

LONG BEACH LUNCH

» SARAH BENNETT

Dana and Rob Robertson wanted their restaurant to be a modernized tribute to the American bistro, and chef Erick Simmons brought that vision to life. He created mimosa-and-sangria-slathered weekend brunches and a reverence for Farm Lot 59 vegetables, which get stuffed in omelets for breakfast, tossed in salads for lunch and roasted in the outdoor pizza oven for dinner.

After Simmons left Restauration a little more than a year ago, the Robertsons brought in chef Phil Pretty, a Long Beach native who, for the past decade, has worked his way up the line in high-profile kitchens across Los Angeles.

His return to his hometown came with four seasons of menu upgrades; he added LA finesse to Restauration's core ethos with dishes such as the textural circus that is his celery-and-almond octopus salad; a wood-fired steak and eggs, which comes dragged through a polenta smear; and the new elk-sausage pizza, which is sprinkled with flowers and bubbling with house buffalo mozzarella. Coupled with the all-day versatility locals have come to love, Pretty's Restauration creations are not only ingredient-driven, but they're also Long Beach-driven.

RESTAURATION

2708 E. Fourth St., Long Beach, (562) 439-8822; restaurationlb.com.

"HALAL GUYS ..."



COURTESY HALALYWOOD ENTERTAINMENT

Laugh At the Law

American Sharia is a buddy-cop film that tackles Islamophobia with humor
BY GABRIEL SAN ROMÁN

Seeing *American Sharia* on a movie theater marquee is going to inspire more than a few double takes. It may sound like a new Islamophobic documentary whipping up haters with hysteria over creeping Islamic law in these United States, but is far from it. Directed by African-American Muslim comedian Omar Regan, *American Sharia* is actually a buddy-cop film big on the belief that wisecracks and wisdom can calm misguided fears about Islam and one of its most misunderstood tenets. And its U.S. premiere—happening in Orange County at the Cinemark Century Stadium 25 in Orange on Jan. 20—is perfectly timed to laugh away Donald Trump-inauguration blues.

The first film produced by Regan's Halalollywood Entertainment group, *American Sharia* is fast to the funny, opening with a tumultuous town hall in Detroit at which black Police Chief Adam Carswell (Joshua Salaam) tries to reassure angry residents—and save his chances for re-election. A white woman decries Muslims as “terrorists” and gangsters who need to pick up their sagging pants. A black man, played by comedian Preacher Moss, jumps on the latter point joking, “Those kids running around with their pants sagging, it’s always a moon sighting. Last year, a cou-

ple of Muslims got Ramadan started!” (The holy month of fasting begins with the sighting of a full moon—get it?)

Punch lines such as that make *American Sharia* groundbreaking on the silver screen. For too long, Hollywood has reduced Muslims to tired terrorist tropes in movies such as *The Siege* and *True Lies*. Civil-rights groups including the Council on American-Islamic Relations (CAIR) have protested poor portrayals, but Regan’s being proactive in film. “We can tell our own stories,” he says.

Yet as hilarious as the film’s opener is, it quickly turns somber. Officer Richardson (Eric Roberts), the film’s chief Islamophobe, tells a Palestinian-American store clerk wearing a hijab, “Get that towel thing off your damn head.” After gathering herself from tears, the clerk teams with high-powered Muslim civil-rights attorney Leila Rodriguez (Yasemin Kanar, a.k.a. Yaz the Spaz), who guns for Richardson’s badge and that of any other religious profiler on Motor City’s force.

All the acrimony creates headaches for Carswell, who needs the city’s Muslim votes to get re-elected. Sergeant Jackson (Quadir Lateef), Carswell’s right-hand man, devises a plan to use the department’s own Muslims to dispell tensions in the community. Carswell brings hapless Officer Mo, short for Mohammed (Omar Regan),

and Detective Abdul (Baba Ali) together to “speak Muslim to the Muslims.”

“There is no jihad in America,” Abdul says, laughing. He explains to the chief that the word simply means “struggle.”

Jackson catches on quick. “I had a jihad with two burritos,” he cracks.

Regan—who was the body double for Chris Tucker in *Rush Hour 2*—wanted *American Sharia* to be a buddy-cop comedy. (“I love *Lethal Weapon* and *Bad Boy*,” he says.) And while *American Sharia*’s main cops are both Muslim, they are different in many ways. Mo is uncomfortable with his faith at work, sneaking prayers behind closed doors, only to be caught in the act by fellow officers. Abdul prays openly and proudly, winning the affection of his colleagues.

“I wouldn’t tell people I was Muslim if you didn’t ask me,” Regan says of his times in Hollywood. “I would hide, praying behind the door. I just didn’t want to have that conversation with people.”

But *American Sharia* tackles its title head on. Abdul acts as the main vehicle for lessons in *sharia* throughout the film. When the two cops stop a shoplifter, the detective breaks out a large knife. Mo is frightened he’s going to chop the thief’s hand off, but Abdul simply slices a piece of bread to give to the man, who stole out of hunger. In another scene, the two come

under fire from a suspect in a foot chase. Abdul is all too understanding, lecturing Mo not to shoot to kill and reminding him of the Koranic teaching that to save a life is akin to saving all of mankind. “You teach me that many people have no idea what *sharia* even is,” he later tells Mo in the patrol car.

Though *American Sharia* can veer too preachy at times, it triumphs in offering a humorous lesson in Islam. Orange County, being home to the second-largest Middle Eastern community in the nation, hosts the film’s CAIR-sponsored premiere on the same day President-elect Trump, who rode a wave of anti-Muslim hate to the White House, will be inaugurated into office. “Honestly, it’s truly a blessing,” Regan says with a laugh. “It would be really great to have people that disagree to come through and see people laughing.

“When we laugh together,” Regan continues, “we see our reflection in each other.”

GSANROMAN@OCWEEKLY.COM

AMERICAN SHARIA

was written and directed by Omar Regan; and stars Omar Regan, Baba Ali, Yaz the Spaz, Joshua Salaam and Eric Roberts. Screens Jan. 20 at Cinemark Century Stadium 25, 1701 W. Katella Ave., Orange, (714) 532-9558. For show times, tickets and other information, visit HalalollywoodOC.EventBrite.com.

Light 'Em Up!

BY MATT COKER

The Book of Love. The New York Film Critics Series presents this movie about an architect who sets out to help a homeless teen build a raft on which to sail across the Atlantic. Dave Karger hosts an on-screen talk back. *The Frida Cinema*, 305 E. Fourth St., Santa Ana; thefridacinema.org. Thurs., Jan. 12, 7:30 p.m. \$7-\$10.

One Piece Film: Gold. The Straw Hat pirates hit the big screen in an all-new high-flying anime adventure presented by Fathom Events and Funimation Films. *AMC Orange 30*, 20 City Blvd. W., Orange, (714) 769-4288; also at *AMC Tustin Legacy at the District*, 2457 Park Ave., Tustin, (714) 258-7036; *Cinemark Century Stadium 25*, 1701 W. Katella Ave., Orange, (714) 532-9558; *Edwards Aliso Viejo Stadium 20*, 26701 Aliso Creek Rd., Aliso Viejo, (844) 462-7342; *Edwards Irvine Spectrum 21*, 65 Fortune Dr., Irvine, (844) 462-7342; and *Edwards Long Beach Stadium 26*, 7501 E. Carson, Long Beach, (844) 462-7342; www.FathomEvents.com. Thurs., Jan. 12, & Tues., 7:30 p.m. \$10.50-\$12.50.

Neon. Director Lawrence Johnston's 2015 cinematic celebration of the beauty, color and vibrant history of the neon sign from an international perspective. The screening is followed by a Q&A with architectural historian Alan Hess and artist Michael Flechtner. Museum entry is free on Fridays, and food trucks are outside for those desiring dinner or a cheap date. *Orange County Museum of Art*, 850 San Clemente Dr., Newport Beach, (949) 759-1122. Fri., 7 p.m. Free, but OCMA members get first dibs on tickets required for seats.

George Michael: A Different Story. To commemorate the recent passing of the pop star, the Filmmakers' Gallery presents this "up close and personal documentary" that has been broadcast in the U.K. and was well-received at the Berlin International Film Festival. The 93-minute film is presented in English with French sub-

titles, and a short audience discussion follows. *The Filmmakers' Gallery*, 2238 E. Broadway, Long Beach, (562) 433-4460. Fri., 7:30 p.m. \$10-\$15.

The Rocky Horror Picture Show. Live shadow-cast troupe K.A.O.S. presents a special Friday the 13th performance of *Rocky Horror*, and you're encouraged to come in masks and costumes because Halloween can't start soon enough in the year for the Frida. Forget your newspapers, rubber gloves, playing cards and/or toilet paper? Prop bags are on sale at every K.A.O.S. event for \$2 (to support the costume and prop budget). *The Frida Cinema*; thefridacinema.org. Fri., 11:30 p.m. \$8-\$10.

Mickey's BIG Celebration and Mickey and the Roadster Racers.

You are invited to sing and dance along to what's onscreen, then take the \$5 coupon you will be handed to a Disney Store. *AMC Orange 30*, (714) 769-4288; also at *AMC Tustin Legacy at the District*, (714) 258-7036; *Cinemark at the Pike Theaters*, 99 S. Pine Ave., Long Beach, (800) 967-1932; *Cinemark Century Stadium 25*, (714) 532-9558; *Edwards Aliso Viejo Stadium 20*, (844) 462-7342; *Edwards Irvine Spectrum 21*, (844) 462-7342; and *Edwards Long Beach Stadium 26*, (844) 462-7342; www.FathomEvents.com. Sat., 10 a.m. \$12.50.

A Midsummer Night's Dream. Long Beach Opera presents Julie Taymor's dreamy off-the-stage filmed production of the Shakespeare classic that is filled with fairies, spells and hallucinatory lovers. *Art Theatre*, 2025 E. Fourth St., Long Beach, (562) 438-5435, Sat., 11 a.m. Call for ticket prices.

The Maltese Falcon. The 1941 film noir by then-first-time director John Huston, who based his script on Dashiell Hammett's 1929 novel of the same name, is about San Francisco private investigator Sam Spade (Humphrey Bogart) taking a large retainer to find the sister of his femme fatale client Ruth Wonderly (Mary Astor). This screening features



WILDBEAR ENTERTAINMENT

a special introduction and post-movie Q&A with Hammett's granddaughter, Julie M. Rivett, an Orange County resident who has co-edited six books with or about her famous grandpa. *Art Theatre*, (562) 438-5435, Sun. Call for show time and ticket prices.

Singin' In the Rain. Warner Bros., Turner Classic Movies and Fathom Events present 65th-anniversary screenings of MGM's lauded 1952 musical rom-com that spoofs the cross-over from silent films to talkies. Insight into the making of the film is featured in a separate segment hosted by TCM host Ben Mankiewicz. *AMC Orange 30*, (714) 769-4288; also at *AMC Tustin Legacy at the District*, (714) 258-7036; *Cinemark at the Pike Theaters*, (800) 967-1932; *Cinemark Century Stadium 25*, (714) 532-9558; *Cinemark Century 20 Huntington Beach*, 7777 Edinger Ave., Huntington Beach, (714) 373-4573; *Edwards Aliso Viejo Stadium 20*, (844) 462-7342; *Edwards Irvine Spectrum 21*, (844) 462-7342; and *Edwards Long Beach Stadium 26*, (844) 462-7342; www.FathomEvents.com. Sun. & Wed., 2 & 7 p.m. \$12.50.

Sold. Based on the international best-selling novel by Patricia McCormick and inspired by true accounts, the film tells the story of a 13-year-old girl who is trafficked from her peaceful, rural village in Nepal to work in a brothel called Happiness House in Kolkata, India. Human-trafficking victims' advocates Stephen and Jennie Allison present the screening to raise funds for the cause. *Brussels Bistro*, 222 Forest Ave.,

Laguna Beach, (949) 376-7955. Sun. Doors open, 6 p.m.; dinner and mixer, 6:30 p.m.; dinner and movie, 7 p.m.; pledge drive, 9 p.m.; actor and director Q&A with audience, 9:30 p.m. Free, but you pay for food and beverages—and please give what you can to the charity. **Sherlock.** Besides "The Final Problem," the season four finale of the BBC show, you get a 15-minute bonus feature on the journeys of the Sherlock Holmes and Dr. Watson characters over the years. *AMC Orange 30*, (714) 769-4288; also at *AMC Tustin Legacy at the District*, (714) 258-7036; *Cinemark Century Stadium 25*, (714) 532-9558; *Cinemark Century 20 Huntington Beach*, (714) 373-4573; *Edwards Aliso Viejo Stadium 20*, (844) 462-7342; *Edwards Irvine Spectrum 21*, (844) 462-7342; and *Edwards Long Beach Stadium 26*, (844) 462-7342; www.FathomEvents.com. Mon. & Wed., 7 p.m. \$13-\$15.

North By Northwest. Alfred Hitchcock's classic thriller has Cary Grant chased all over the country by baddies because of mistaken identity, and more impressive than the Mo. *Regency Directors Cut Cinema at Rancho Niguel*, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446, Tues. Call for show time. \$8.

Escape Fire: The Fight to Rescue American Healthcare. Given current events, this documentary, which has been described as the *Food, Inc.* for the health-care industry, could not be more timely. Thrive Health MD and Dr. Martha Wittenberg present the screening, which is followed by a Q&A. *Art The-*

atre, (562) 438-5435. Wed., 6 p.m. Free.

Sabrina. In this 1954 Billy Wilder rom-com, Audrey Hepburn plays the daughter of a chauffeur who's madly in love with young playboy David (William Holden), but is wooed by David's older, responsible brother Linus (Humphrey Bogart). *Regency South Coast Village*, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. \$9.

Miracle in Cell No. 7. As part of the East Asian Cinema Series, Graduate Students of East Asian Languages and Literature present director Lee Ewan-kyung's comedy about a wrongfully accused death-row inmate who experiences a miracle in the form of a 6-year-old girl. *UC Irvine, Humanities Gateway 1010, Campus & W. Peltason drs.*, Irvine; humanities.uci.edu. Thurs., Jan. 19, 5:30 p.m. Free.

Lost In London LIVE. Woody Harrelson wrote, directed and stars in this movie that is loosely based on a crazy night he experienced struggling to get home to his family. Following the live screening of the film that was shot in real time, Harrelson will appear in a live Q&A. *AMC Orange 30*, (714) 769-4288; also at *Cinemark Century Stadium 25*, (714) 532-9558; *Cinemark Century 20 Huntington Beach*, (714) 373-4573; *Cinemark at the Pike Theaters*, (800) 967-1932; *Edwards Aliso Viejo Stadium 20*, (844) 462-7342; *Edwards Irvine Spectrum 21*, (844) 462-7342; and *Edwards Long Beach Stadium 26*, (844) 462-7342; www.FathomEvents.com. Thurs., Jan. 19, 6 p.m. \$18.

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Breaking Bad?

The Roommate proves South Coast Rep's push for more female playwrights ain't mere affirmative action

BY JOEL BEERS

Most plays worth their weight in grease have the Big Reveal, the unveiling of the secret beneath the apparently still waters that belies the deep, dark undercurrents beneath. Jen Silverman's 2015 dark comedy *The Roommate* is no different, except it's way different. What begins as a simple Big City Mouse meets Country Mouse tale of two fiftysomething women stuck in dismal presents, one that in lesser hands could have been just another pedestrian throw-away of "life begins at 50" and "it's never too late to get your groove back," turns into a gripping story that anyone's inner Heisenberg could enjoy.

The set-up seems way too easy, if not trite. Sharon (the always-impeccable and multifaceted Linda Gehringer) is a 54-year-old empty-nester living in a small town in Iowa. Her marriage has long since ended, her son is a fashion designer in New York, and what semblance of a life she seems to have revolves around her kitchen (precisely detailed by scenic designer John Iacovelli) and her book club. She's achingly lonely; why her house isn't filled with cats is anyone's guess.

Enter Robyn (the equally capable Tessa Auberjonois), a refugee from the Bronx who has answered Sharon's advertisement for a roommate. We don't know much about her, other than she's a vegan who smokes and has obviously pulled a geographic to get away from something. Of course, secrets are exposed, and we realize Robyn has a far more interesting backstory and that she's come to Iowa in hopes of hitting the life-reset button. But what she, Sharon, or most of the audience probably can't foresee is the switch her arrival flips for Sharon. Let's just say that the drab and homespun Midwestern Ma Kettle may or may not have more than a streak of Ma Barker in her.

Silverman is the latest in a steady procession of female playwrights who have graced South Coast Repertory's boards since Marc Masterson's ascension as artistic director in 2011. (Co-founding artistic director Martin Benson directs this show, and it's always great to see him back in the trenches.) Women playwrights hadn't been strangers at SCR before Masterson's tenure, but compared to white men, they were rare. For instance, in the 1990s, fewer than 10 of the company's 125 mainstage productions were written by women; it got better as the aughts wound down, but it has accelerated under Masterson's tenure, with 17 of SCR's last 39 shows, including this season's, penned by female writers.

Whether that's indicative of more



SISTERS ARE LAUGHING IT FOR THEMSELVES

DEBORA ROBINSON/SCR

women writing better plays, or part of American theater's pronounced shift to opening its doors to more diverse voices, there is no disputing that the playwrights, as well as the plays we're seeing at SCR, have come a long way. But does it really matter? All that matters is whether they are good plays, right? Well, sure, but at the risk of offending all those sensitive men in touch with their inner anima, it's highly doubtful, if not categorically impossible, that a man would have written *The Roommate*.

It isn't because this is a play that features only two characters, both women, nor does it have to do with their ages (take a gander at the big or small screen, and you don't see many women hovering around the age of 50 unless they're lawyers or ball-busting corporate types). No, it's because this is a play that is thoroughly *about* women; the men in their lives are either gone or distant, and instead of being ensnared in reaction to that situation, these women are attempting to re-imagine their lives on their own terms. The beauty of Silverman's play is that while it features two women, it's really about anyone who finds themselves mired in whatever rut they have either chosen or

feel they have stumbled into.

That makes it, like any decent play, universal, but there's no touchy-feely going on. These women's lives do change, and at least one of them absolutely upends her existence and is poised to catapult into territory that's not only unknown, but also downright felonious. And Silverman makes no apologies. There is some really bad shit going on here, or at least the play forces the viewer to contemplate that possibility, but Silverman somehow manages to not only make the harrowing twist palpable, but to also elicit the viewer to pull for the character who, by any rational rubric, shouldn't be pulled for. Maybe it's because we love rooting for good people gone bad, as long as that turn signifies some kind of re-awakening. Or maybe, we just like being bad—or watching others relish their badness. As another Bad Girl of the stage and screen once said, "When I'm good, I'm very good, but when I'm bad, I'm better."

THE ROOMMATE

at South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555; www.scr.org. Tues.-Fri., 7:45 p.m.; Sat.-Sun., 2 & 7:45 p.m. Through Jan. 22. \$22-\$79.

TRENDZILLA

» AIMEE MURILLO

Mother Nature, Be Proud

For Blake Sierra, everything can be art—or, at least, a conduit toward creating it. The self-taught artist from Newport Beach says she's inspired by everything she sees, including the people she meets, the places she travels to and nature. The multitalented 21-year-old creates fascinating jewelry using bits of trash, beads, sea shells and other objects, instantly turning them into wearable, unconventional treasures fit for any free-spirited, eco-conscious person's wardrobe.

Sierra has been making art since an early age, diving into ceramics, painting psychedelic, surrealist images on canvas and community murals in the area; working with leather and design; and sculpting. But living in Newport Beach makes her especially attuned to environmental issues that affect the coastline and water. Regularly tapped to create work for nonprofit organizations such as the Surfrider Foundation (including the Ban the Bag campaign, which achieved victory with the passage of Proposition 67), Sierra has been making a difference through her jewelry. Most of the materials she uses are friends' finds at beach-cleanup sites, such as plastics, water bottles, scraps and wires; she also scours the internet for leads on items thrown away on the street. "I just take things and make them beautiful works of art, even though most people wouldn't see that they're capable of being that," Sierra says.

There's no stopping this tenacious indie artist, who has big plans on the way. In addition to her own small business, Sierra plans to build a nonprofit to set up more beach cleanups and teach classes on making jewelry. She's also vying to open up an art gallery/vintage clothing store. In the meantime, you can check out her exquisite handmade pieces via her Depop store (@psychorags) or Instagram (@blakesierra), where you can best contact Sierra for accessories of which Mother Nature would be proud.

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The Legend Never Dies

OC punks remember the life of legendary front man Gabby Gaborno
BY NATE JACKSON

On Jan. 4, Mike “Gabby” Gaborno, legendary front man of the Cadillac Tramps, died at age 51. Just days after making it out of a tumultuous 2016, Gaborno’s tough, tattooed body succumbed to the ravages of liver cancer, which he fought like a bull until the very end. All of Gaborno’s former bands (Cadillac Tramps, Manic Hispanic, Flock of Goo Goo, X Members, and Santos Y Sinners) will gather at the Observatory on Sunday to rock the stage in his memory and tell stories of a badass *vato*, genius comedian and talented musician, as well as an outstanding father. The proceeds will benefit Gaborno’s 7-year-old son, Presley.

In an effort to honor his memory and capture the true spirit of Gaborno’s extraordinary life, we’ve gathered scraps of stories from band mates and friends who knew him best.

Brian Coakley, guitarist for Cadillac Tramps: I was sitting by myself after this terrible breakup; I was literally suicidal. I was sitting in my house in this place that I was living, and I had a .357 Magnum out, and I was just looking at it. I was at that point where I felt like I had just wrecked my life. It was all that kind of love pain that can make you crazy. Gabby called me out of the blue because he knew I was going through the breakup. We had our tensions in the band at the time; everybody had gotten sick of one another. But he still knew in his heart, “I better call Coakley.” And he called me, and I said, “Dude, I’m just sitting here in the dark, and I got my gun out. I don’t think I’m going to shoot myself; I don’t think I’m going to kill myself—but that’s just what I’m doing right now. I’m looking at it.” And he was over in 15 minutes, and he just sat with me. I think he took the gun away, too. He sat with me for just as long as it took. I’m sure he had something else to do that night—it wasn’t his first choice to go over and sit with his friend who was just distraught—but that’s the kind of guy he was.

Warren Renfrow, bassist for Cadillac Tramps: I remember one night the Tramps played at Bogarts. There was a fight in the parking lot, so we went out there. Mike wasn’t really tall—he was stocky, though—but I see him square off with this broad-shouldered, 6-foot-5 black guy, and the guy’s all, “Hold on a minute,” and he goes to put these fighting gloves on, thinking he was about to easily wipe the floor with Gabby. And quick as he could, Gabby uppercuts him. And all you see are the whites of the guy’s eyes after [Gabby] hits him, and Gabby tackles him in the bushes,



JOHN GILHOOLEY

and his fist was like a jackhammer on the guy’s head. When Gabby got pissed, his nostrils would flare and he’d look like a bull. And then all of a sudden, I hear him say, “Don’t you ever do that again. I’ll kill you!” And then from underneath the bushes, I hear the other guy go, “Hey, it’s cool, bro. Just don’t hit me no mo’.”

Steve Soto, co-founder/bassist of Manic Hispanic, the Adolescents: When we were making the first Manic record, me and Gabby and Warren would spend the night at the studio because we lived farther away. There was this kid there who was like an intern and also a big Cadillac Tramps fan. He asked us, “Is it cool if I crash out here, too, with you guys?” Gabby says, “Yo, if you stay, you have to make the doughnut run right now.” Keep in mind, it’s about 3 a.m. So he gives the intern some money, and he goes, “I know these

guys always give a baker’s dozen, Holmes, so don’t come back light.” So the guy goes to get the doughnuts and comes back, and we’re all sitting there, and Gabby and Warren sit next to him on either side of the couch. And Gabby starts messing with him. He goes, “Do you ever like to take a jelly doughnut and let the jelly ooze all over your chest and maybe have [someone] lick it off?” And they just kept messing with him like that all night.

The last time I talked to Gabby, he told me he was going into hospice and getting off all his meds. He said, “I want you to tell everyone that I fought all the way, and I ain’t no sissy.” I told him, “You’re the baddest dude I ever knew; no one’s ever going to think that.” I told him I was gonna come see him on Saturday, which was New Year’s Eve. I also told him I was gonna bring him some doughnuts. He just smiled and said, “Hey, man, don’t come back light.”

Greg Antista, bassist for Flock of Goo Goo: One night, we had a Flock of Goo Goo rehearsal, and we’d just been inside some sketchy studio in Santa Ana, working on our choreographed dance moves for three hours, and we wrapped up, and we go outside to find two people breaking into our cars. We roll up on them and spin [them] around, and it’s a guy and a girl, and the guy sticks his arm straight out, and he’s got a pistol probably 3 feet away from us. We all step back, but without missing a beat, Gabby walks up and in his Manic Hispanic voice goes, “Hey, Holmes, nobody’s gotta die tonight.” The guy’s all sketchy—he’s spun-out, sweaty and scared, and he’s clutching his girlfriend in one hand and the gun in the other. But Gabby just starts talking to him about getting clean. He said, “It doesn’t have to be this way. I know a place where you can get clean, you can get off the street.” He told him his name, the name of the sober house and how to get a hold of him. He defused the situation. That guy kept his gun, but he and his girlfriend walked away. And I think they gave us back everything they stole. They walked off into the night, and nobody got shot. I always thought it was funny that Gabby had been in the studio working on his dance moves five minutes before, and then he walks straight up to a pistol and handles it.

Jonny “Two Bags” Wickersham, guitarist for Cadillac Tramps, Social Distortion: One thing I’m happy about is that he was able to find himself and accomplish a lot of great things in the last few years of his life. He established himself as a fantastic father, and his boy was the most important thing to him. The way he’s remembered for his son is so important to him. He didn’t want to just be remembered as Badass Gabby, and he was—he was the baddest dude I’ve ever known. He’s the toughest guy in the world, and he was also the sweetest and the biggest-hearted person. And we all know he was the funniest. Just an extraordinary person. I’m just glad I met him, I’m glad I crossed paths with him. I have no idea what my life would look like right now, but I don’t think it would be what it is. I’m eternally grateful for that.

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MARTIN VIELMA

Fewer Strings Attached

Moonsville Collective modify their Americana

BY DANIEL KOHN

On the heels of a busy 2016, one would understand if Moonsville Collective needed some time off. They released their latest full-length, *Heavy Howl*, in October and zigzagged the country in support of it. The band's hard work paid off, landing them an appearance at the Americana Music Awards showcase in Nashville.

Even with all that heavy lifting, the band decided to mix things up when they went back to record.

Moonsville Collective headed into a Long Beach studio armed with 15 to 20 extra songs and started pounding out tunes at a prolific pace.

But first, the group went through some lineup changes, including the removal of their fiddle player, allowing them to embrace a tighter, more rocking sound. That's not to say that they aren't retaining portions of the bluegrass sound that garnered them praise, as well as an OC Music Award for Best Country/Americana Band on top of taking home this publication's honors for Best Live Band in 2012. "We were known as the Orange County bluegrass, string band," bassist Seth Richardson explains. "We're getting into an Americana—even a rock—sound for these new EPs."

Having once been worried about trying to re-create the sounds of Dustbowl America, the quintet—who are based in Long Beach and Whittier—wants to showcase a different element, one that Richardson says is a step forward for the band. After leaving Rock Ridge Music and a management company, Moonsville

Collective are experimenting, focusing their energy on writing and recording, and working with Peter Guinta on the new album, the first the band didn't produce themselves.

"We had the attitude of 'let's just go for it,'" Richardson says. "We used to record [in the studio], so we could play live what we made on the recording. On the EP, we're trying to make the best sounding recording we can, layered up with organ or drums or baritone electric guitar. There's not as much fiddle. We're digging deeper into drums and bass instead of that mandolin-driven sound."

As they grow their new sound, Moonsville Collective continue to produce something unconventional. By involving a rotating cast of friends and collaborators, they've embraced the challenges of working with people with different styles and kept things fun.

And, Richardson says, the band plan to put out new material every quarter. There's a batch of five songs slated for release in three months. "We were proud of eight or 10 of the songs we came up with, and instead of putting out an album of B-sides, we're putting them out this way," Richardson says. "We want everything to be connected, but at the same time, we want every EP to have its own sound and identity."

MOONSVILLE COLLECTIVE

perform with Pawn Shop Kings and Victoria Bailey at the Wayfarer, 843 W. 19th St., Cost Mesa, (714) 764-0039; www.wayfarercm.com. Fri., 8 p.m. \$10-\$12. 21+.

MISS SOUTH COUNTY 2011



COURTESY CASSY LONDON

Pageant Queen to Pop Princess

While Cassy London's gained a respectable following through covers on YouTube and a pair of singles, she certainly could've rushed out a debut EP to capitalize on that momentum. Instead, she spent a solid chunk of time crafting each of the six songs on her aptly named release.

"I'd been working on *Realm* for the last two years, and I'm really excited about it," London says. "Aside from really liking the word *realm*, this has been my realm for these last two years, so that's where the title came from."

From pop channeling the divas of the 1990s and '00s to more modernized electronic sounds, *Realm* covers a wide range of catchy music. But beyond the powerful vocals and memorable beats, London wants to inspire her listeners to follow her example and dig into the raw creativity they had as a child. "I wanted to make this music unique, so everything from the messages in each song to the way they're named is different," she says. "The name of each song is a metaphor for something, so they allow people to perceive the songs in any way they want."

The South County native isn't planning on resting because her first EP is done. "Now that *Realm* is out, I'm looking forward to collaborating with a lot of different artists and DJs to create some different versions of my songs," London says. "I'm also creating a lot of new visual content for the EP, which is exciting. I love big theatrical costumes and dancing, so

LOCALS ONLY

» JOSH CHESLER

I'll definitely be doing more of that."

But the recording industry isn't the only place where London lets her talents shine. In 2011, the young performer made her first (and only) appearance in a beauty pageant, winning the title of Miss South County before moving on to the Miss California competition. Although it's not something she plans on doing again, London gained an appreciation for pageant life. "I've always had a lot of respect for people in pageants," London says. "There's a tremendous amount of work involved that people don't know about. I've only done one, but it was a great experience. I did it for fun—well, I did it on a bet, to be honest—but it ended up being such a great platform and a great experience."

As for how pageantry compares with music, London says the two industries have a handful of things in common. "Comparing the two worlds, they both cross in the world of entertainment and in being a role model," London says. "They're also both great ways to build a lot of confidence, and that's a big part of what I want to do with my music."

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: **Locals Only, OC Weekly**, 18475 Bandidier Circle, Fountain Valley, CA 92708. Or email your link to: localsonly@ocweekly.com.

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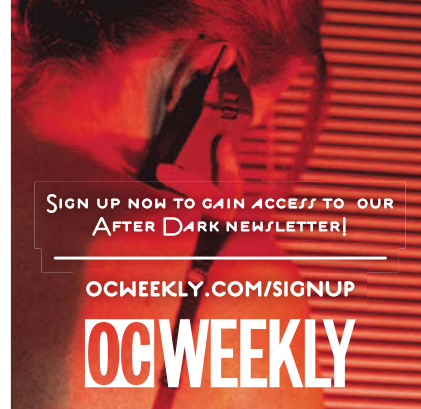
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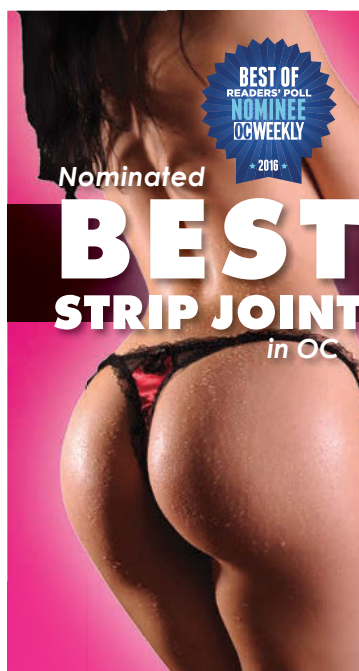
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concert guide»

THIS WEEK

FRIDAY, JAN. 13

A RAZORBLADE ROMANCE: 9 p.m., \$5. Diego's Rock-N-Roll Bar & Eats, 220 E. Third St., Santa Ana, (888) 862-9573; rockandrollbardtsa.com.

THE BODY RAMPANT: 7 p.m., \$10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

BRIDGET THE MIDGET BAND: 7 p.m., \$10. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286.

DEKE DICKERSON'S WESTERN SWING EXTRAVAGANZA: 7 p.m., \$15-\$160. Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, (562) 592-1321; donthebeachcomber.com.

J BOOG: 7 p.m., \$25. 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

LOS BOHEMIOS & CONTRASTE SIERRENO: 8 p.m., \$25. Xalos Event Center, 480 N. Glassell St., Anaheim, (714) 925-6700; xalos.com.

MOONSVILLE COLLECTIVE: 8 p.m., \$10-\$12. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

THE SIDE EYES: 7 p.m., \$5. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

SOUND HOUSE: 9 p.m., free. The Rush Bar & Grill, 23532 El Toro Rd., Ste. 24, Lake Forest, (949) 916-0200; rushgrill.com.

SPAG HEDDY: 9 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

SPEAK THE TRUTH: 9 p.m. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

TOMMY CASTRO: 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

SATURDAY, JAN. 14

A BOOGIE WIT DA HOODIE: 11 p.m. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

THE ALL-AMERICAN MASSACRE: 5 p.m., \$15. Malone's, 604 E. Dyer Rd., Santa Ana, (714) 979-6000; facebook.com/MalonesConcertVenue.

DESPERADO: 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

FLAME THROWERS: 10 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; prospectorlongbeach.com.

LUCINDA WILLIAMS: 8 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

THE MOAN: 8 p.m., \$10. Beatnik Bandito Music Emporium, 417 N. Broadway, Santa Ana, (714) 835-3313; beatnikbandito.com.

THE PESOS: 9 p.m., \$5. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

SET YOUR GOALS: 7 p.m., \$20. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

SWEET AND TENDER HOOLIGANS: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

390; RIOTGUN; WRECK'D; CARPIT: 8 p.m., \$10. Diego's Rock-N-Roll Bar & Eats, 220 E. Third St., Santa Ana, (888) 862-9573; rockandrollbardtsa.com.

SUNDAY, JAN. 15

CELEBRATE THE LIFE OF MIKE "GABBY" GABRINO, WITH THE CADILLAC TRAMPS; MANIC HISPANIC; FLOCK OF GOO GOO; X MEMBERS; SANTOS Y SINNERS: 8 p.m., \$10. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

CILLIAN'S BRIDGE: 4 p.m., free. The Harp Inn, 130 E. 17th St., Costa Mesa, (949) 646-8855; harpinn.com.

THE GREAT PUMPKIN: Smashing Pumpkins tribute, 5 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; slidebarfullerton.com.

IAN BAILEY: 5:30 p.m., free. The Continental Room,

115 W. Santa Fe Ave., Fullerton, (714) 469-1879; facebook.com/ContinentalRoom.

THE MOAN: 9 p.m., \$5. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; alexsbar.com.

ROBBY KRIEGER OF THE DOORS: 7 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

MONDAY, JAN. 16

CAITLIN LUCIA: 9 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

DAYDREAM TIME MACHINE: 9 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 469-1879; facebook.com/ContinentalRoom.

SLEEP STATE: 9 p.m., free. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

TOWER GUARD: 7 p.m., free. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286.

TUESDAY, JAN. 17

CUMBIA TUESDAYS: 8 p.m., free. Roxanne's Lounge, 1115 E. Wardlow Rd., Long Beach, (562) 426-4777; roxanneslounge.com.

MIGOS: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

SOME KIND OF NIGHTMARE: 7 p.m., \$3. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286.

STYX: 8 p.m. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2750; citynationalgroveofanaheim.com.

WEDNESDAY, JAN. 18

BASHFEST.US2017: 5:30 p.m., \$75. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

BILL CUNLIFFE AND IMAGINACION: 6 p.m., \$20-\$140. Seven Degrees, 891 Laguna Canyon Rd., Laguna Beach, (949) 376-1555; seven-degrees.com.

BRIAN TICHY, MICHAEL ANGELO BATIO & NEIL TURBIN'S NAMMTHRAX METAL ALL STARS: 6 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

HALFBREED: 7 p.m., \$10. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

MICAH JAMES; THED JEWEL; JULES CARSON;

HORACE GOLD: 7 p.m., \$10. The Federal Bar, 102 Pine Ave., Long Beach, (562) 435-2000; lb.thefederalbar.com.

MOBILE DEATHCAMP: 8 p.m., \$7. Blacklight District Lounge, 2500 E. Anaheim St., Long Beach.

THURSDAY, JAN. 19

BASHFEST.US2017: 5:30 p.m., \$75. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

DIVE CLUB: 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580; kitschbar.com.

DOUG LACY: 6 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, (714) 776-5200; rbjazzkitchen.com.

DOWNTOWN BROWN: 7 p.m., \$5. Doll Hut, 107 S. Adams St., Anaheim, (714) 533-1286.

HOMESAFE: 6:30 p.m., \$10-\$12. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, (714) 635-6067; allages.com.

THE HURRICANES: 9 p.m., free. Diego's Rock-N-Roll Bar & Eats, 220 E. Third St., Santa Ana, (888) 862-9573; rockandrollbardtsa.com.

JERRY HERMAN—THE BROADWAY LEGACY CONCERT: 7:30 p.m., \$79. Samueli Theater, 600 Town Center Dr., Costa Mesa, (714) 556-2122; scfta.org.

JERRY PAPER: 8 p.m., \$7. OC DIY, 22651 Lambert St., Ste. 109, Lake Forest; orangecountydiy.org.

LOS ACOSTA Y CORONA DE REYES: 9 p.m., \$30. Xalos Event Center, 480 N. Glassell St., Anaheim, (714) 925-6700; xalos.com.

METALACHI: 6 p.m., \$12-\$15. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

METRO BOOMIN: 11 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

RANDY RHOADS REMEMBERED: 5:15 p.m. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

SLOW SEASON: 8 p.m., \$7. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; alexsbar.com.

Clubbing

My partner and I have been playing with male chastity devices. We've been considering going to a strip club while his cock is caged up and getting him lap dances. Is there some etiquette for this with the dancers? Do we let the dancer know before she is on his lap? Or do we not mention it? Is it rude to get a dancer involved at all? I've not yet found an etiquette guide for this situation.

Letting Our Cage Kink Show

"I think I speak for most dancers when I say I don't care what's going on underneath a customer's pants," said Bobbi Hill, a lap dancer based in Portland, Oregon, strip club capital of the United States. "Grazing over a stiff object in the crotch region is not an uncommon experience when giving a lap dance, and depending on the texture of the device, I might not even give it a second thought."

While your concern for lap dancers is commendable, LOCKS, the person most at risk of injury is your partner. Nothing is more fun than inducing an erection in someone who's locked in a male chastity device—a necessarily painful and punishing erection—but the devices are unyielding (ideally) and the cock flesh is weak (even when hard). A dancer who grinds down on your partner's crotch is likelier to hurt him.

That said, lap dancers don't like surprises. If a dancer grinds down on your partner's crotch and feels something hard, clunky and un-cock-like in his pants, "she might go into air-dance mode," said Hill, "which is essentially a lap dance where you make as little contact with the customer's crotch as possible. Of course, you can never go wrong investing in a stripper's patience and well-being—try handing her a Benjamin as you explain your situation."

Just in case you're not interested in dancers who are *shes*, LOCKS, I ran your question by a male stripper. "I don't think most dancers would mind if a customer was wearing a male chastity device as long as it caused no physical harm or discomfort," said Aaron, a dancer at Stag PDX, Portland's new male strip club. "If all parts of the device are safely tucked away between your legs while you receive the lap dance, there should be little to worry about. But if the device has parts that protrude—and could possibly harm an overzealous dancer while they grind up on you—you may want to be more cautious. It also never hurts to ask the dancers what they're comfortable with."

Strippers! They're just like us! You can ask them questions! They will answer them! They respond positively when you take their comfort into account! They also appreciate large tips! And good personal hygiene! And clients who aren't completely shitfaced!

I recently left my husband and moved from the suburbs to my own apartment in Philadelphia. It's very liberating, and I have been starting to venture out for some great sex, something missing in my 25-year marriage. Two weeks ago, I decided to be adventurous and went to a clubby bar around the block and brought a guy back to my place. The guy was in his 40s, lean and muscular. The sex was great! He was very oral, unlike my vanilla husband. When we got this stud's clothes off, I saw that his pubic area was completely shaved, basically from his navel down. I don't know if I looked as shocked as I felt. While he was humping away—I have never had anyone with such stamina and power—he told me to feel his anus, and that area, too, was shaved. I didn't want to ask him why he shaves, but I am wondering if this is common these days? Is there some "meaning" to it? And is anal touching now customary? I am really out of it and thought I'd ask you.

Confused Over Under-Garment-Area Region

While I love your signoff, COUGAR, sleeping with a lean, muscular guy in his 40s who likes to have his

SAVAGE LOVE

» DAN SAVAGE

anus touched doesn't earn a woman her cougar wings or whiskers or whatever. You're going to have to fuck a few boys in their 20s if you want to be a cougar.

In regards to your recent hookup, COUGAR, the removal of pubic hair has definitely become more common over the past 25 years. Studies have found that upward of 60 percent of women regularly remove most or all of their pubic hair; there aren't studies about men removing their pubic hair, but many men do. Shaving or waxing doesn't necessarily mean anything in particular, other than a preference for hairless junk. And the younger people are—chronologically or in spirit—the likelier they are to remove their pubes.

And while I wouldn't describe anal touching as customary, there are definitely more straight men around today who aren't afraid of their own assholes.

I met my boyfriend at a gay night in a club. I thought he was gay because he was dancing shirtless. But he loves going down on me, the PIV sex is the best I've ever had, and I believe him when he says he's straight. He has an above-average cock, but he likes me to tell him it's small and compare him unfavorably to men I've been with who had bigger cocks. I've had bigger, and I don't mind degrading him like this. (It's a nice change of pace to be with a guy who doesn't want me to pretend like I've never seen another cock before!) So that's not the reason I'm writing. This is: He likes to be called a "faggot" when he's fucking me. It makes him incredibly horny, but I feel guilty for using an anti-gay hate term while we're having straight sex. Is this okay? Is it fucked-up? Should we stop?

Female Anxiously Grants Slurs

It's not okay, it's completely fucked-up, and you don't have to stop. And if you feel the least bit guilty about calling your boyfriend a fag when he's fucking you, FAGS, an hour on gay Tumblr will make you feel better about that. The number of gay men out there who think it's hot to call their own assholes or other men's assholes "cunts" will both surprise you and make you feel less conflicted about calling your straight boyfriend a fag.

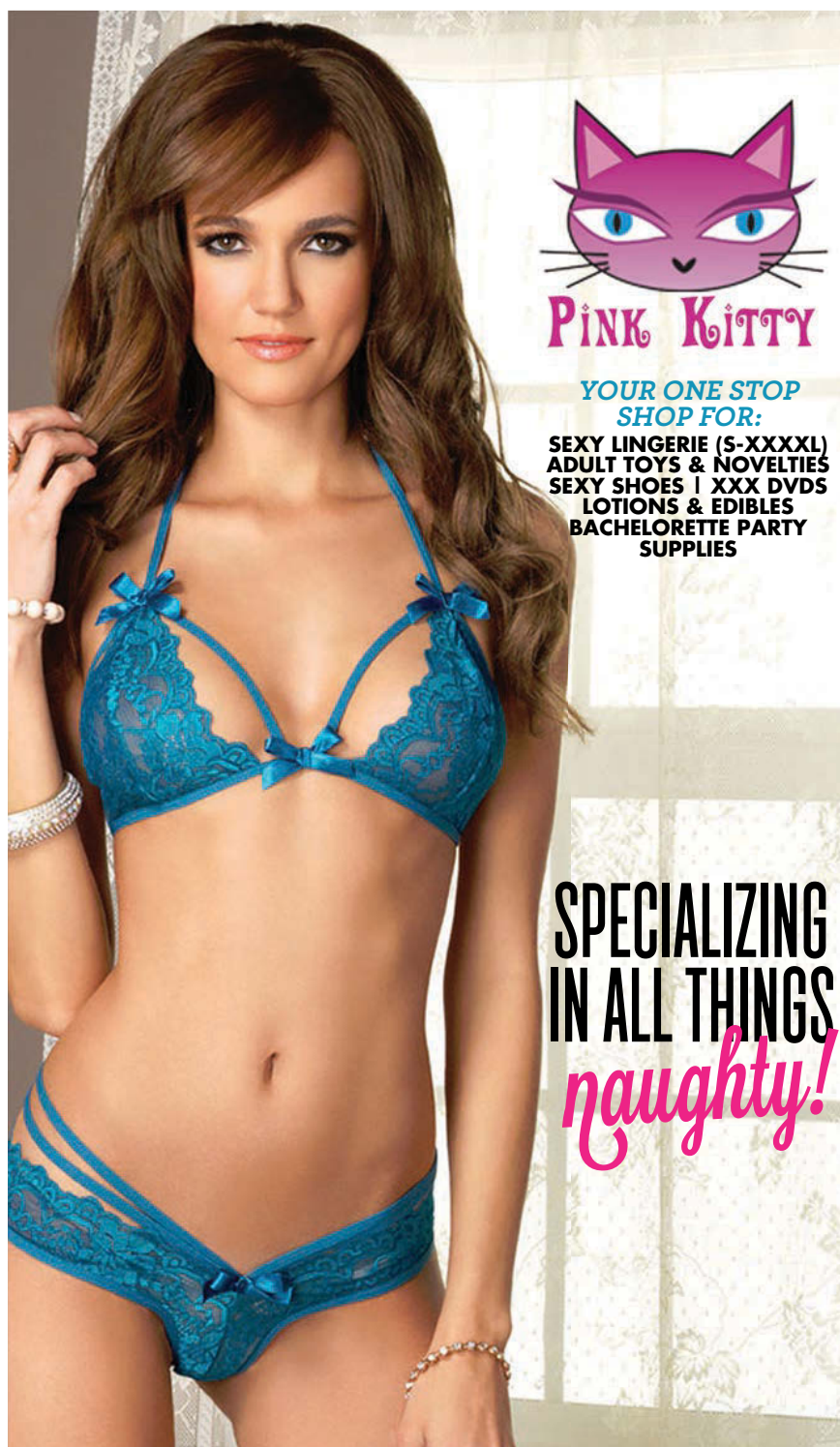
I recently stopped reading your advice column because of its current focus on homosexuality. Just letting you know the heterosexuals are still alive and doing well.

Bored Reading Endlessly Experimental Deviants Exploring Rectums

Over the past year, BREEDER, I published 140 questions from readers who identified themselves as gay, lesbian, bi, trans, or straight. Twenty-six of those questions were from gay men (18 percent), 16 were from bisexuals (12 percent), 6 were from trans people (4 percent), 2 were from lesbians (1 percent), and 90 were from straight people (65 percent). Almost all of the bisexuals whose letters I responded to were in opposite-sex, a.k.a. "straight," relationships, and the same goes for half the letters from trans people. (Lots of trans people are straight-identified and in opposite-sex, a.k.a. "straight," relationships.) So nearly 80 percent of the questions I answered last year focused on straight people and/or straight sex.

If a sex-advice column that's about straight people and/or straight sex 65 percent to 80 percent of the time is too gay for you, BREEDER, then my "current focus" isn't the problem—your homophobia is. I would say that I'm sorry to lose you as a reader, BREEDER, but I'm not.

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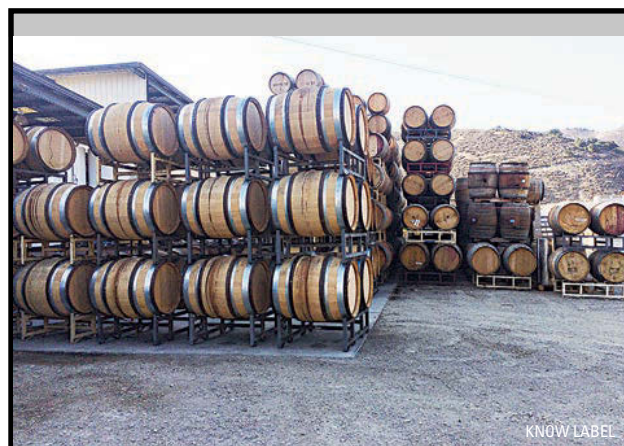
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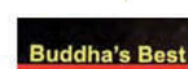
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